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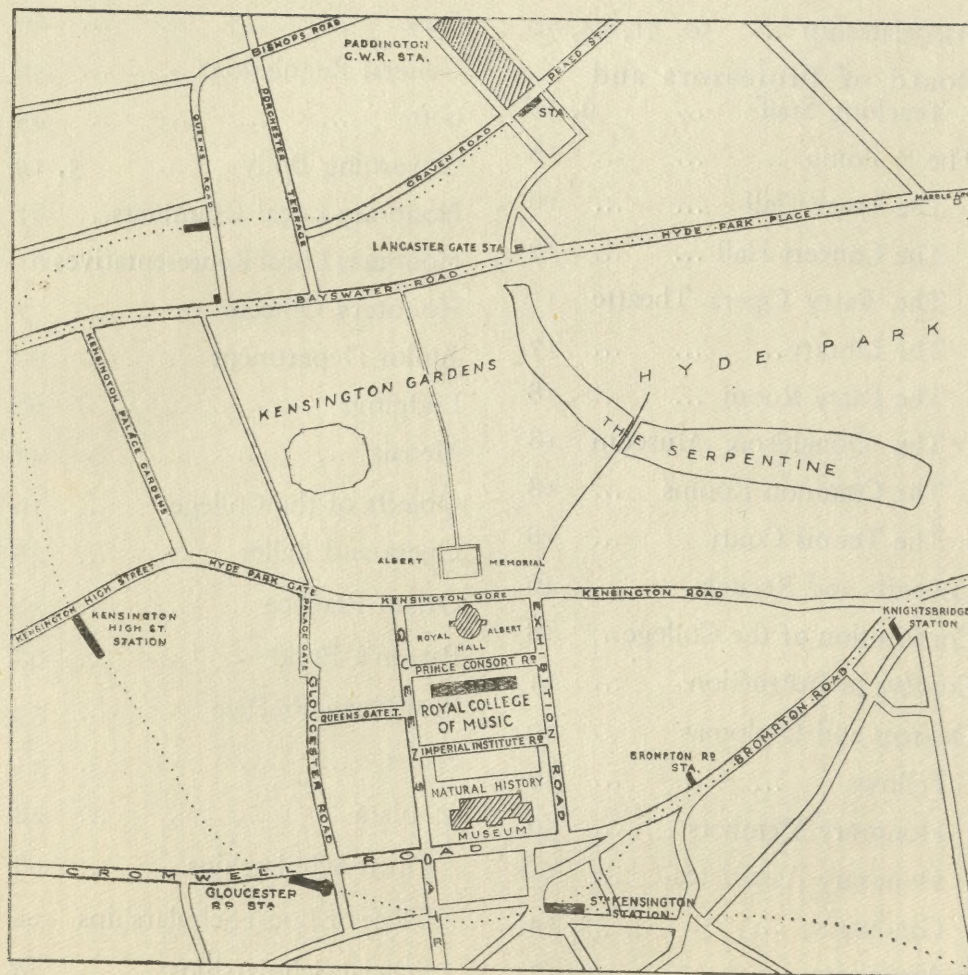
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The Objects of the College.

The objects of the College are, in the words of the Charter—

- “First, the advancement of the Art of Music by means of a central working and examining body charged with the duty of providing musical instruction of the highest class, and of rewarding with academical degrees and certificates of proficiency and otherwise persons whether educated or not at the College, who on examination may prove themselves worthy of such distinctions and evidences of attainment;
- “Secondly, the promotion and supervision of such musical instruction in schools and elsewhere as may be thought most conducive to the cultivation and dissemination of the Art of Music in the United Kingdom;
- “Lastly, generally the encouragement and promotion of the cultivation of Music as an Art throughout our dominions.”

The Building.

The College was opened by His late Majesty King Edward VII. (then Prince of Wales) on Monday, May 7, 1883. The Building originally occupied by the College (situated on the west side of the Royal Albert Hall) was presented by the late Sir C. J. Freake, Bart. This building was in the year 1903 surrendered by the College to the ground landlords, the Royal Commissioners for the Exhibition of 1851, and is now occupied by the Royal College of Organists.

The present College building in Prince Consort Road (south of the Royal Albert Hall) was erected through the munificence of the late Mr. Samson Fox, M.I.C.E., at a cost of £48,000, on a site granted by the Royal Commissioners for the Exhibition of 1851, and held from them at a nominal ground rent for 999 years.

This Building was opened with state ceremony by His late Majesty King Edward VII. (then Prince of Wales), on behalf of Her late Majesty Queen Victoria, on Wednesday, May 2, 1894.

The Entrance Hall contains statues in marble of Their late Majesties King Edward VII. and Queen Alexandra, and the College Memorial to Students of the College who fell in the Great War.

The Inner Hall.

The Inner Entrance Hall forms an approach to the Concert Hall, and was built in 1927 on the space formerly occupied by the General Offices



Photograph by Humphrey Joel

THE ENTRANCE HALL

(which are now on the first floor). It was opened by H.R.H. the Prince of Wales on his visit to the College to preside at a Dinner of the Council and Fellows on February 23, 1927. The whole of the cost of the Inner Hall, the new offices and the permanent awning at the Main Entrance was defrayed by Sir S. Ernest Palmer, first Fellow of the College, whose generosity and benefactions to the College are commemorated by a tablet on the north wall of the Inner Hall.

The Concert Hall.

The Concert Hall accommodates a choir and orchestra of nearly 300, and an audience of nearly 900 persons. The organ and case were presented to the College by the late Sir Hubert Parry, Director from 1895 to 1918.

The inaugural Concert, which took place on the 13th June, 1901, was attended by H.R.H. the late Duke of Cambridge on behalf of his late Majesty King Edward VII.

On the 27th May, 1902, a Concert was given in the new Hall in honour of the visit to the College of King George V. and Queen Mary (then Prince and Princess of Wales).

On the 4th July, 1919, H.R.H. the Prince of Wales paid his first visit as President of the College, and attended a Festival Concert of works by College Composers.

The Parry Theatre.

The Theatre is the Council Memorial to the late Director, Sir Hubert Parry. It has a well-equipped stage and dressing-rooms, with a sunk orchestra capable of holding 50 to 60 players. Three more rehearsal and dressing-rooms and a scene dock have recently been added. The auditorium accommodates between 550 and 600, and gives every member of the audience a full view of the stage, the seats rising in tiers.

The Theatre has an unusually good equipment of dresses and scenery, almost entirely made within the College Building.

The Library.

The College possesses a large and valuable Library, including that of the Antient Concerts, presented by Her late Majesty Queen Victoria, and that of the Sacred Harmonic Society; also many musical instruments.

The Library is continually being increased by presents, purchases, and bequests. The Pupils have access thereto under proper regulations.

The Parry Room.

The Parry Room forms part of the Library, and is a "silence" room devoted to musical and literary study. It was equipped and endowed as the College Memorial to Sir Hubert Parry by past and present Students, members of the Teaching Staff, and friends of the College. In addition to a fine collection of Sir Hubert Parry's original manuscripts there are books of reference and of general interest, and readers have at their disposal the whole of the College Library.

The Donaldson Museum.

This most valuable and interesting collection of ancient musical instruments was presented in 1894 to His late Majesty King Edward VII. (then Prince of Wales) for the College by the late Sir George Donaldson, who also personally superintended and defrayed the expenses of the decoration and furnishing of the Museum in the style of the Italian Renaissance of the sixteenth century.

The Museum is open to the public, during term time, from 10—1 and from 2—5, except on Saturdays.

The Common Rooms.

Two Common Rooms for the use of Students were added to the building in 1922, and are open during teaching hours in term-time. The cost of the furnishing and the equipment of the Rooms was defrayed by the generosity of the late Mr. R. F. McEwen, to commemorate the visit of Her Majesty the Queen to the College Operas in that year.

The Tennis Court.

Through the generosity of Mrs. James Pearce, Hon. R.C.M., a Hard Tennis Court was provided in the Western Garden of the College in 1927, for the use of Pupils and Professors.

The Constitution of the College.

The Corporation of the College is constituted as follows: The President, the Vice-Presidents, the Council, the Director and Board of Professors, the Graduates, and the Donors, the last being either Annual Subscribers of at least £10, or contributors at one time of £50 or upwards, or its equivalent.

A General Meeting of the Corporation is held once in each year, at which the Council present their Annual Report on the condition of the College, with a Financial Statement for the year, from 1st September to 31st August.

The Governing Body.

The Governing Body consists of the President and the Council, who delegate to an Executive and a Finance Committee respectively the duties of the general management of the College and the investment and control of its funds.

The Teaching Body.

The instruction of the Pupils is conducted, under the superintendence of the Director and Board of Professors, by the Members of the Board and a Teaching Staff, which is selected by the Director, subject to the Regulations and the confirmation of the Council.

The College Terms.

There are three Terms, of about 12 weeks each, in the College year (September to August):—

Christmas Term, beginning about the 19th of September.

Easter Term, beginning about the 9th of January.

Midsummer Term, beginning about the 3rd of May.

Lessons are given as usual on Whit-Monday.

Students can be admitted at the beginning of a term, or at a half term. Notice of the precise date of the beginning and ending of each Term, of the daily hours of instruction, of the vacations, and of the closing of the College on a Bank Holiday, or on any special occasion, will be given from time to time.

SUBJECTS OF STUDY.

The following is a list of the Subjects studied at the College :—

- § Rudiments of Music.
- * Aural Training, Sight Singing, Music-Dictation, &c.
- * Theory (Harmony, Counterpoint, Analysis, &c.).
- § Extemporising.
- * Composition.
- * Orchestration.
- * Solo Singing.
- Breathing.
- Vocal Ensemble.
- Choral Class Singing.
- * Repertoire for Singers.
- § Diction for Singers.
- * Pianoforte.
- * Pianoforte Accompaniment.
- Pianoforte Ensemble.
- * Organ.
- Choir Training, Organ Accompaniment, and Transposition.
- * Violin.
- * Viola.
- * Violoncello.
- * Double Bass.
- Orchestral Rehearsals.
- Instrumental Ensemble.
- * Wind Instruments (Flute, Hautboy, Clarinet, Horn, Trumpet and Trombone).
- Wind Ensemble.
- * Harp.
- * Drums.
- ‡ Conducting and Score Reading.
- * Musical Appreciation.
- § History of Music.
- § Criticism.
- ‡ Elocution, Diction, and Dramatic Training.
- § French, German and Italian.
- ‡ Opera.
- § Ballet.
- ‡ Training for Teachers.
- § The Teaching of Folk-Dancing.
- Psychology.

Subjects marked * are taken as a First or Second Study.

Subjects marked ‡ are taken as a Second Study only or as a Special Course (see page 22).

Subjects marked § are taken as a Second Study or in Class only.

COURSES OF INSTRUCTION.

All Pupils take a full course of instruction, which may be one of the following :—

- (a) Ordinary Curriculum.
- (b) Full-Time Course of Training for Teachers.
- (c) Special Courses (see page 22) in one of these subjects :—
 - (1) Singing ;
 - (2) Conducting and Score Reading ;
 - (3) Opera ;
 - (4) Elocution, Diction and Dramatic Training.

(a) ORDINARY CURRICULUM.

This comprises a First Study and a Second Study and certain classes, as follows :—

1. FIRST STUDY : two lessons a week. (See page 26 as to fees.)
2. SECOND STUDY : one lesson a week. (See page 26 as to fees.)
3. AURAL TRAINING AND SIGHT SINGING : one lesson a week, of one hour, in class.
4. PAPER WORK : one lesson a week, of one hour, in class, or quarter of an hour's individual lesson.
5. HISTORY OF MUSIC : one lesson a week, of one hour, in class.
6. MUSICAL APPRECIATION : one lesson a week, of one hour, in class.
7. MUSIC CLASS (Rudiments) : one lesson a week, of one hour, in class, *or*
 MUSICAL DICTATION AND GENERAL SUBJECTS CONNECTED WITH
 MUSIC : one lesson a week, in class, of 45 minutes.
8. CHORAL CLASS : one Rehearsal a week, of one hour.

And, in addition, such of the following classes as the Director may decide :—

9. FOR ORGANISTS—Choir Training, Organ Accompaniment and Extemporising : one class a week of 1½ hours.
10. FOR SINGERS—Vocal Ensemble : one class a week of about 45 minutes.

11. FOR SINGERS—Breathing Class : one class a week of one hour.
12. FOR INSTRUMENTALISTS : two Orchestral Rehearsals a week.
13. FOR INSTRUMENTALISTS : one Ensemble Class a week.

(b) FULL-TIME COURSE OF TRAINING FOR TEACHERS.

(See pages 54 and 55.)

(c) SPECIAL COURSES

1. SINGING.

Open to pupils approved by the Director. Pupils who take this course pay the usual Tuition fees of the College (£14 14s. or £12 12s. per Term).

The course is as follows:—

The time allowed for the principal and second studies is used for voice production, singing and repertoire.

The time usually devoted to Paper Work will, when the pupil has shown an adequate knowledge of Harmony, be used for class work in coaching in singing, in song accompaniment, and in ensemble singing (vocal quartets, etc.).

The pupil attends classes in breathing, gesture, sight-singing, and aural training and the Wednesday Choral Class.

Songs are prepared for performance at Informal, Chamber and Orchestral Concerts.

Pupils approved by the Director are given opportunities for studying and rehearsing a chorus or title part in Opera.

2. CONDUCTING AND SCORE READING.

Open to pupils approved by the Director. Pupils who join the class pay the usual Tuition Fees of the College (£14 14s. or £12 12s. per Term), and are given the opportunity of conducting some portion of the rehearsals of the third or second Orchestra every week and of conducting some prepared work in the concerts of these Orchestras. Pupils must take a first study in Pianoforte playing, unless specially excused by the Director, and attend classes in Score Reading, Figured Bass playing, Accompanying, and in the knowledge of repertoire works, both choral and orchestral.

They will attend special classes for Ear training, Sight Reading, and Detection of Inaccuracies. When required, they will act as accompanists to the Choral Class and vocal ensemble classes or as repetiteurs for the Opera, and from time to time may be given opportunities of conducting in the Theatre.

3. OPERA CLASS.

Open to pupils approved by the Director. Pupils who join the Class pay the usual Tuition Fees of the College (£14 14s. or £12 12s. per Term), and, in addition to the full Opera curriculum, take one first study lesson weekly in a subject approved by the Director. The pupil will take a complete course of Operatic study, Coaching for Standard Repertory, Ensemble, Gesture, Rhythmic Movement and Ballet, Dramatic Training, Elocution, Diction, and stage rehearsals with piano or orchestra. Opportunities are given in special cases for the study of stage management, repetiteur work and stage lighting. There are many rehearsals each week, the full Opera orchestra being used for the rehearsals held on Monday afternoons. A series of full-dress rehearsals of current repertory is given throughout the term, in addition to preparation for the main productions. The College gives several full productions during the year in the College Opera Theatre. See page 17.

4. ELOCUTION, DICTION AND DRAMATIC TRAINING.

Open to pupils approved by the Director. Pupils who join the class pay the usual Tuition Fees of the College (£14 14s. or £12 12s. per Term), and, in addition to a first study lesson weekly in Elocution and Diction and a second study in some musical subject approved by the Director, attend classes in Gesture, Rhythmic Movement and Ballet, Dramatic Class Instruction, and all Dramatic Rehearsals, and take part in such plays as are selected for rehearsal or performance in the College Theatre term by term.

The following details as to studies and classes are given for the information of Pupils :—

EXTRA SUBJECTS : Pupils can take additional studies or classes on payment of the appropriate extra fees (see page 26) in any of the subjects named in the "Subjects of Study."

PRINCIPAL STUDY : The two lessons of the week may in special cases be taken as a double lesson, once a week.

MUSIC CLASS : The higher grades in this class take Dictation and general subjects connected with music.

VOCAL ENSEMBLE (FOR SINGERS) : Not less than four hours a week are apportioned amongst those Pupils who are sufficiently advanced.

ENSEMBLE PLAYING : Twenty hours per week are apportioned amongst those Pupils who are sufficiently advanced.

ORCHESTRAL PRACTICE : For Pupils certified to be sufficiently advanced, who are then admitted to the Orchestras as vacancies occur. There are four Orchestral Classes (total number of hours a week, 9) :—

First Orchestra	..	..	..	Fridays,	3	hours
Second Orchestra	..	..	..	Tuesdays,	2	„
Third Orchestra	..	..	..	Tuesdays,	2	„
Operatic Orchestra	..	..	..	Mondays,	2	„

HISTORY OF MUSIC : The Lectures are illustrated by voices and instruments, as occasion demands.

CHOIR TRAINING, ORGAN ACCOMPANIMENT AND EXTEMPORISING : Organists, when sufficiently advanced, attend this class on the recommendation of their teacher.

TRAINING FOR TEACHERS : *For the Full Course*, see page 55.

SPECIAL ONE-YEAR TRAINING COURSE FOR TEACHERS : To meet the requirements of the Teachers' Registration Council, who demand that only those Teachers who can satisfy that Council with respect to their academic and other personal qualifications will be admitted as registered Teachers, a Course of Lecture Classes, extending over one year of three terms, has been instituted, open to Pupils of the College only.

To be admitted to this special Training Course, Pupils must prove that they possess the requisite musical knowledge and attainments to enable them to profit by the instruction provided. The Course is framed to teach those who themselves are adopting the musical teaching profession.

The year's Course may be spread over a longer period than one year, *i.e.*, it may be taken a term at a time, but, to obtain a Certificate of Attendance from the Director, Pupils must attend all the Lectures devoted to Teaching under supervision in their own subject, and at least three-quarters of the general Lecture Lessons, and must also satisfy the





THE INNER HALL

Photograph by Humphrey Joel

Director that they have reached the required state of efficiency. (See Synopsis, page 57.)

NOTE.—It is of the first importance that intending pupils of the College who desire to take up Teaching as a profession should, before leaving school, obtain their School Certificate or satisfactory evidence of a good general education.

This Course is taken as a second study, or extra second study (£3 3s. per term).

CONDUCTING AND SCORE READING : Pupils taking this as a second study receive one lesson in Class and one lesson with Orchestra weekly.

CRITICISM CLASS : One lesson a week.

ELOCUTION, DICTION AND DRAMATIC TRAINING : Pupils taking this as a second study receive one lesson a week.

FOREIGN LANGUAGES : One lesson a week.

BREATHING CLASS (FOR SINGERS) : One lesson a week.

BALLET CLASS : Two lessons weekly, in Class.

FOLK AND COUNTRY DANCING (FOR TEACHERS) : One lesson weekly of one hour.

PSYCHOLOGY : One lesson a week.

FEES.

The **Entrance Fee** is £2 2s., which must accompany the official Form of Application for admission.

The **Tuition Fees** are £14 14s. a term or £12 12s. a term.

Students paying £14 14s. a term receive two *individual* lessons weekly of half-an-hour each in their First Study, and one *individual* weekly lesson of twenty minutes in their Second Study; or, if so desired, two lessons weekly of one hour each, in conjunction with another pupil, in their First Study, and one lesson weekly of forty minutes in their Second Study, in conjunction with another pupil.

Students paying £12 12s. a term receive two *individual* lessons weekly of twenty minutes each in their First Study, and one *individual* lesson weekly of twenty minutes in their Second Study; or, if so desired, two lessons weekly of forty minutes each, in conjunction with another pupil, in their First Study, and one lesson weekly of forty minutes, in conjunction with another pupil, in their Second Study.

N.B.—The Classes (see page 21) are the same for both courses.

Pupils who have completed nine terms may pay a reduced fee of £9 9s. a term for two twenty minutes' lessons weekly for a first study only and such Paper Work and Ensemble Classes as may be approved by the Director. (See page 21.)

There is also a **Common Room Subscription** for all Pupils, which is 1s. per term.

All fees are due and payable in advance at the commencement of each term.*

EXTRA FEES (Optional).

	PER TERM		
Additional Principal Study :—	£	s.	d.
Two lessons a week (20 minutes' individual lesson) ..	6	6	0
or—If taken instead of the ordinary Second Study included in in the £12 12s. fee .. .. .	..	..	..
One lesson a week (20 minutes' individual lesson) ..	4	16	0
	3	3	0
Additional Second Study :—			
One lesson a week (20 minutes' individual lesson) ..	3	3	0
Other Classes—One lesson a week :—			
Italian, French, German, Elocution, Dramatic, <i>each</i> ..	2	2	0
Ballet Class	1	1	0

* Cheques to be made payable to "The Royal College of Music or order" and crossed "Westminster Bank, Ltd." Scotch, Irish, and Channel Islands cheques should be made out for an additional sixpence to cover Bank charges.

PUPILS.

Pupils of both sexes are admitted to the College, and consist of:—

Students

Scholars (see p. 28).

Exhibitioners (see p. 38).

STUDENTS.

Students before entering the College are required to fill up the official Form of Application issued for that purpose.

Students are admitted to the Senior Department on payment of the Entrance Fee and the Tuition Fee without limitation of age; Students entering the Junior Department must be under 16 years of age. They are examined on entering the College in their Principal and Second Studies and the Rudiments of Music, the object of the Examination being to ascertain their qualifications and the degree of their proficiency. Students are not admitted for a shorter period than one year, viz., three terms, and are required to take up the regular course of instruction, as lessons are not given in single subjects.

In the Entrance Examination candidates for admission will be expected to show, to the satisfaction of the Director, some knowledge of Aural Training and the Grammar of Music, apart from ability in practical subjects.

The choice of Teachers rests absolutely with the Director, and is governed by (a) the vacancies existing in the various classes, (b) the degree of proficiency or promise shown by the Student at the Entrance Examination. Intending Pupils are, however, at liberty to mention any preference they may have in the matter, and their expressed wishes will receive consideration.

A Student, before admission to the College, will be required to give such references as shall satisfy the Director; and an undertaking must be entered into by him or her, or on his or her behalf, that the Student will obey the rules, and will remain for not less than one year (three terms) in the College, and will pay the fees as they become due (see page 26).

Students leaving on the completion of three terms are required to give one month's notice beforehand.

Students who have completed three years (nine terms) of general study in the Senior Department, and Scholars and Exhibitioners who have been at the College for that period, and whose Scholarships and Exhibitions have expired, may, with the approval of the Director, continue at the College for the special cultivation of their Principal Study at a reduced fee (see page 26). This reduction can only take effect as from the commencement of a term and not at a half-term.

SCHOLARS.*

Scholarships may be created from time to time, by the College, or by Corporations, or by individuals, under such conditions as the Council may determine.

Scholarships are of two kinds :—

(1) Free Open Scholarships.

(2) Free Close (or Local) and Special Scholarships.

Scholarships are gained by competition only, except where specially provided for otherwise. They entitle the holder to a thorough and systematic education in theoretical and practical music at the College, and are as a rule tenable for a period of three years. But a Scholarship may be awarded for a shorter period at the discretion of the Council, or may be terminated at any time, should the Council consider the health, progress, or conduct of the Scholar to be unsatisfactory, and the Council shall not be required to give any reason for terminating a Scholarship ; or the period may be extended should the ability and circumstances of the Scholar be considered by the Council to warrant such extension.

Before entering the College each Scholar is required to sign an Agreement binding him or her to obey the rules of the College, and to remain for the entire term of the Scholarship except when prevented by illness or some other exceptional or unavoidable cause. Such Agreement must be countersigned by the parent or guardian of the Scholar or some other person willing to undertake the responsibility on his or her behalf.

Each Scholar must also present a testimonial to good character, and satisfy the Medical Officer of the College as to his or her state of health.

A person elected to a Scholarship or Exhibition, who declines to accept the emoluments thereof by reason of being able to pay for his or her education or education and maintenance, may bear the title of Honorary Scholar or Honorary Exhibitioner, or such other title as may be determined by the Council.

The College does not provide for the control of any Scholar during the vacations.

(1) FREE OPEN SCHOLARSHIPS.

There are about sixty Open Scholarships, which provide free musical education. These Scholarships are open to all classes of His Majesty's subjects, and are obtainable by competitive examination only.

* The holders of the Exhibitions founded by the Associated Board and the Savage Club respectively (see pages 38, 40) are, during the tenure of such Exhibitions, subject to the same rules as Scholars.

Vacancies in these Scholarships are announced about March in each year, and public notice thereof is given by advertisement and otherwise. A preliminary Examination is held in various local centres in the May following, with the view of testing the Candidates, and selecting those whose qualifications are such as to give a reasonable prospect of success. Those Candidates only who may be selected at such Preliminary Examination will be allowed to attend the Final Examination which is held at the College in the following June, except that any Candidate who has been named as "*Proxime*" at any previous Scholarship competition will be allowed to compete in the same department at any subsequent Final Examination if still within the prescribed age limits, without attending the Preliminary Examination.

Candidates are eligible between the following ages, reckoned on the 1st of January of the year in which the Final Examination takes place:—

COMPOSITION, Men and Women between 15 and 21.

PIANOFORTE, Men between 15 and 18, Women between 15 and 19.

ORGAN, Men between 15 and 19, Women between 15 and 20.

HARP, Men between 15 and 18, Women between 15 and 19.

VIOLIN and VIOLA, Men and Women between 15 and 18.

VIOLONCELLO, Men and Women between 15 and 20.

DOUBLE BASS, Men between 15 and 24.

SINGING, Men between 18 and 24, Women between 17 and 22.

WIND INSTRUMENTS:—

Flute, Clarinet, Horn and Trumpet:

Men and Women between 15 and 22.

Hautboy, Bassoon, and Trombone:

Men and Women between 16 and 24.

Candidates may not enter for more than one subject.

There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination.

Should there be no election to a Scholarship in any one or more of the subjects offered for competition, for lack of Candidates of a sufficiently high standard therein, the Council may, on the recommendation of the Director and Board of Professors, award the vacant Scholarship to a Candidate in such other subject as may be decided.

Any Scholarship, the election to which is not confirmed by the Council, whether on account of the physical disqualification of the Candidate or from any other cause, will be dealt with in like manner.

In some cases grants towards maintenance are added, but these cannot be decided until after the election of the Scholars has taken place, and enquiry has been made into the circumstances of the Scholar applying for

such grant. Applications for such grants are not entertained unless clear proof be offered that monetary help is indispensable.

The new Scholars commence their studies in the Christmas Term (September) following their election.

The Free Open Scholarships include the following :—

THE LORD CHARLES BRUCE SCHOLARSHIP.

This Scholarship was founded by the late Lady Charles Bruce in 1899, in memory of her husband, the Right Hon. Lord Charles Bruce, Member of the Council of the College, and the first Chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music.

This Scholarship provides free tuition at the College, and a sum not exceeding £40 yearly for maintenance during the College terms ; it is tenable for one year or longer, at the discretion of the Council.

THE LAURA CLARK SCHOLARSHIP.

This Scholarship was founded by the late Mrs. Laura S. Clark, and provides free tuition at the College for one year, or longer, at the discretion of the Council.

THE COURTENAY SCHOLARSHIP.

This Scholarship was founded by the late Miss Courtenay in 1883, in memory of her brother, Frank Courtenay ; it provides the holder with free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. The Scholarship is tenable for one year, or longer, at the discretion of the Council.

THE DOVE SCHOLARSHIP.

This Scholarship was founded by the late Samuel Dove, of Kilsby, Northamptonshire, and provides free tuition at the College for a Violoncello Pupil ; it is tenable for one year, or longer, at the discretion of the Council.

THE ELLIOT GALER SCHOLARSHIP.

This Scholarship was founded by the late Elliot J. N. Galer, of Ansty Frith, near Leicester, and is open to Men Singers. It provides free tuition at the College, and is tenable for one year, or longer, at the discretion of the Council.

THE GEORGE GROVE MEMORIAL SCHOLARSHIP.

This Scholarship was founded by the Council in 1900 in memory of the late Sir George Grove, C.B., first Director of the College from 1883-1894. It provides free tuition at the College for one year, or longer, at the discretion of the Council.

THE GEORGE KIALLMARK SCHOLARSHIP.

This Scholarship was founded by the late Surgeon Lieutenant-Colonel Henry Walter Kiallmark in 1913, in memory of his grandfather, father, and brother.

Pianoforte Candidates only are eligible, and the Scholarship provides free tuition at the College, and a sum of about £40 yearly towards maintenance during the College terms; it is tenable for one year, or longer, at the discretion of the Council.

THE MORLEY SCHOLARSHIP.

This Scholarship was founded in 1883 by the late Mr. Samuel Morley, M.P., the late Mr. Howard Morley, for many years a Member of the Council, and the late Mr. Charles Morley, one of the original Members of the Council and Honorary Secretary of the College for thirty-four years. It provides tuition fees and a sum of £52 10s. yearly for maintenance during the College terms, and is tenable for one year, or longer, at the discretion of the Council.

THE ELIZABETH PRINGLE MEMORIAL SCHOLARSHIP.

This Scholarship was founded by the Dowager Lady Hervey, of South Hampstead, in 1883, in memory of her mother, Lady Elizabeth Pringle. It provides the holder with free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. This Scholarship is tenable for one year, or longer, at the discretion of the Council.

THE WALEY SCHOLARSHIP.

This Scholarship, founded by the late Miss Rebecca Waley in 1899, provides for students of Composition or Pianoforte a sum covering the cost of tuition fees and about £10 annually for maintenance; this Scholarship is tenable for four years, or less, at the discretion of the Council.

THE WILSON SCHOLARSHIP.

This Scholarship was founded in 1883 by the late Sir William James Erasmus Wilson, F.R.S., F.R.C.S., the famous surgeon. It provides

tuition at the College and a yearly grant of £52 10s. for the Scholar's maintenance during the College terms, and may be held for one year, or longer, at the discretion of the Council.

No special examination is held with respect to the above eleven Scholarships bearing particular names. Vacancies occurring among them are, on the recommendation of the Director and Board of Professors, filled up by the Council from the holders of ordinary Open Scholarships who have shown distinction.

(2) FREE CLOSE (OR LOCAL) AND SPECIAL SCHOLARSHIPS.

These Scholarships are founded by the gift of such a sum of money as shall when invested produce an annual income sufficient to provide either musical education, or musical education and a sum not exceeding fifty guineas per annum towards maintenance during the College terms. They are obtainable by competition only, of which due notice is given as vacancies arise. They may bear such names as the donor desires, and be confined to natives of a locality, or be otherwise restricted at the wish of the donor, subject to the approval of the Council.

The age limits of Candidates for these Scholarships are (except in any case specially mentioned under the heading of the particular Scholarship) the same as those for the Free Open Scholarships (page 29), and are reckoned as on the 1st of January of the year in which the Final Examination takes place if such Examination is held in the first six months of the year; and as on the 1st of July of such year if such Examination is held in the last six months thereof.

NOTE.—Pupils who have held Free Open Scholarships are ineligible to compete for Free Close or Local Scholarships.

A Preliminary Examination is held in the locality, but the Final Examination takes place at the College. There is no fee payable by Candidates attending the Preliminary Examination, but a fee of One Guinea must be paid by every Candidate who attends the Final Examination.

In the case of Colonial Scholarships the Examination held in the locality is Final, and no fee is required from Candidates attending such Examination.

These Scholarships are as a rule tenable for a period of three years, or for a shorter period at the discretion of the Council. In any case in which an extension of tenure is granted to an existing Scholar, persons who would have been within the prescribed age limits if the Scholarship had



Photograph by Humphrey Joel
THE DONALDSON MUSEUM



been determined at the expiration of the three years' tenure will be admitted to compete when the Examination is actually held.

The following Close or Local Scholarships have been founded :—

THE S. ERNEST PALMER (BERKSHIRE) SCHOLARSHIP.

This Scholarship was founded in 1902 by Sir S. Ernest Palmer, Bart., F.R.C.M., for natives of the county of Berks, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

It provides tuition at the College for three years or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly toward the cost of maintenance during the College terms.

THE BRISTOL SCHOLARSHIP.

This Scholarship was founded by subscription, for natives of the city and county of Bristol, or the counties of Gloucester, Somerset, Wilts, or Dorset, and for residents therein of not less than five years' standing.

It provides free tuition at the College, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council.

THE KENT SCHOLARSHIP.

This Scholarship was founded by subscription, for natives of the county of Kent, for residents therein of not less than five years' standing, and for children of parents one or both of whom are residents therein of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE LIVERPOOL SCHOLARSHIP.

This Scholarship was founded by subscription, and is open to natives or residents of Liverpool or the County of Lancaster ; it gives the holder free tuition at the College, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council ; it also provides a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE NORFOLK AND NORWICH SCHOLARSHIP.

This Scholarship was founded by subscription, for natives of the county of Norfolk or of the city of Norwich, and for residents therein of not less than five years' standing.

It provides tuition at the College for three years or for a shorter or longer period at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE ROYAL AMATEUR ORCHESTRAL SOCIETY SCHOLARSHIP.

This Scholarship was founded by subscription. Candidature is restricted to the following persons :

- (1) Sons or daughters of performing members of the Royal Amateur Orchestral Society, or
- (2) Relatives of performing members of the Royal Amateur Orchestral Society in some degree not more distant than that of second cousin, or
- (3) Candidates recommended by one or more of the performing members of the Royal Amateur Orchestral Society.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE HEYWOOD-LONSDALE (SHROPSHIRE) SCHOLARSHIP.

This Scholarship was founded by the late A. P. Heywood-Lonsdale, Esq., formerly of Gredington, Whitchurch, and Shavington, Market Drayton, for residents in Shropshire of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE WHITCOMBE-PORTSMOUTH SCHOLARSHIP.

This Scholarship was founded by the late Alderman J. G. Whitcombe, Mayor of Portsmouth, and other donors, for natives of the Portsea Island, and for residents therein of not less than five years' standing.

It provides tuition at the College for three years, or for a shorter or longer period, at the discretion of the Council, also a sum of £52 10s. yearly towards the cost of maintenance during the College terms.

THE SOUTH AUSTRALIAN SCHOLARSHIP.

This Scholarship was founded by the late Sir Thomas Elder, Adelaide, South Australia, for natives of South Australia.

This Scholarship provides free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. It is tenable, as a rule, for three years.

THE SOUTH PROVINCE OF VICTORIA (AUSTRALIA)
SCHOLARSHIP.

This Scholarship was founded by the late Hon. Sir William J. Clarke, Bart., Melbourne, Victoria, for natives of Victoria.

It provides free tuition at the College and a sum of £52 10s. yearly for maintenance during the College terms. It is tenable for not more than three years.

(The age limits for Pianoforte Candidates are for Men between 15 and 19, Women between 15 and 20 ; and for Violin and Viola Candidates, Men and Women between 15 and 19.)

THE MONTREAL SCHOLARSHIP.

This Scholarship was founded by two gentlemen of Montreal, at the instance of H.R.H. Princess Louise, for natives of the city of Montreal, Canada, and of the neighbourhood thereof, and for residents in the same district of not less than five years' standing. It provides free tuition at the College, and a sum of £52 10s. yearly for maintenance during the College terms, and is tenable, as a rule, for three years.

SPECIAL SCHOLARSHIPS AND EXHIBITIONS.

Special Scholarships and Exhibitions may be created from time to time, by the College, or by individuals or Corporations, under such conditions as the Council may determine. The following have been founded :

SPECIAL SCHOLARSHIPS.

THE BLUMENTHAL SCHOLARSHIP.

This Scholarship was founded by a bequest of Madame Blumenthal, widow of Jacques Blumenthal, a Member of the Council of the Royal College of Music, and is awarded to a Student of Music whose principal study is Composition. It provides tuition and not less than £100 maintenance yearly, and is tenable for such period as the Council may direct.

THE GEORGE CARTER SCHOLARSHIP.

This Scholarship was founded by the late George Carter, and is open to Students who combine Organ and Composition as studies ; it is tenable for from one to three years, providing free tuition and some maintenance, the annual value being about £75.

THE JULIAN CLIFFORD SCHOLARSHIP.

This Scholarship was founded, by subscription, in memory of the late Julian Clifford, formerly a Student of the College and for many years Music Director at Harrogate, Yorkshire, and St. Leonards-on-Sea, Sussex. The Scholarship is open to Conductors, and provides free tuition at the College, and is tenable for three years, or for a shorter or longer period at the discretion of the Council.

By arrangement with the donors, the first Scholar was Julian H. Clifford, son of the late Julian Clifford, the College on this occasion defraying the cost of the balance of the fees. The Scholar is now elected by Competition.

THE LILIAN ELDÉE SCHOLARSHIP.

This Scholarship was founded by C. W. E. Duncombe, Esq., in memory of Miss Lilian Eldée. It is in the gift of the Royal College of Music and the Royal Academy of Music alternately, and is of the value of £60 per annum. It is for Women Vocalists between the ages of 18 and 25, and of not less than two years' standing in the College or the Academy, and is

awarded by the Governing Body of the nominating Institution at their discretion. The Scholars may be elected for either one year or two years, or two Scholars may be successively elected for one year each.

IN MEMORIAM SIGNOR FOLI SCHOLARSHIP.

This Scholarship was founded by the late Madame R. H. Foley, in memory of her husband, for Composition Students of at least one year's standing ; its annual value is about £45.

THE GOWLAND-HARRISON SCHOLARSHIP.

This Scholarship, founded by a bequest of the late William Gowland-Harrison, is tenable at the Royal College of Music and the Royal Academy of Music alternately, and is competed for by Men Students of the Violin. It is of the annual value of £100, which is devoted to tuition and maintenance at the College or Academy, or to study abroad.

THE OCTAVIA SCHOLARSHIP.

This Scholarship was founded by the late Miss D. L. Hollins, and provides for the Maintenance and Education abroad for three years, or any shorter period, of a Composition pupil of the College.

THE CARLOTTA ROWE COMPOSITION SCHOLARSHIP.

This Scholarship was founded by a bequest of the late Mrs. Carlotta Armstrong (Carlotta Rowe). It is awarded, in the absolute discretion of the Council, to a Woman Composer, preferably of Romantic Light Opera, and provides free tuition and some maintenance, and is tenable for such period as the Council may determine.

THE MARIANNE ROWE SINGING SCHOLARSHIP.

This Scholarship was founded by a bequest of the late Mrs. Carlotta Armstrong (Carlotta Rowe) in memory of her mother, Marianne Rowe. It is awarded to a Soprano or Mezzo-Soprano Singer, in the absolute discretion of the Council, and provides free tuition and some maintenance for such period as the Council may determine.

THE WALTER VAN NOORDEN SCHOLARSHIP.

The Royal Carl Rosa Opera Company gave two Scholarships of £50 each, for two years, for composers of Operatic Music, in memory of the late Walter van Noorden, for many years Musical Director of the Company.

(These two Scholarships are suspended for the time being.)

EXHIBITIONS.

*THE ASSOCIATED BOARD EXHIBITIONS.

The Associated Board of the Royal Academy of Music and the Royal College of Music offer three Exhibitions each year tenable for two or three years at the College, providing during that period free Musical Instruction similar to that given to Scholars.

Full particulars regarding these Exhibitions may be obtained at the office of the Associated Board, 15, Bedford Square, London, W.C.

THE CHAPPELL EXHIBITION.

This Exhibition is offered annually by Messrs. Chappell & Co., for Pianoforte playing, to First Study Pupils in Grade III., Classes 1, 2, 3. It is tenable for one year, and is of the value of £30.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

THE CLEMENTI EXHIBITION.

This Exhibition was founded by the late Reverend H. Clementi-Smith in memory of his grandfather, Muzio Clementi, and is of the annual value of about £28, to be awarded at the general Annual Examination to a First Study Student in either of Grades IV. and V. of the Pianoforte Department.

The Exhibitioner is to perform at a College Concert, shortly after appointment, a pianoforte work of Muzio Clementi.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

†THE COUNCIL EXHIBITIONS.

About £300 is granted annually by the Council for "Council" Exhibitions, to be competed for and apportioned as the Director and the Board of Professors shall think fit among Students of three to five terms' standing, and those of six terms' standing and upwards.

The amount awarded in the above Exhibitions will be applied to the reduction of Fees for the three terms next ensuing.

* See Footnote, page 28.

† In qualifying for the above Exhibitions, when Students have been in the Junior Department before passing into the Senior, two terms in the former will be counted as equal to one in the latter.

THE GOWLAND-HARRISON EXHIBITIONS.

These Exhibitions, two in number, are apportioned from the bequest of the late William Gowland-Harrison to the Royal College and Royal Academy in turn, and are of the annual value of £40 each, tenable for one year, or two years, at the discretion of the Governing Body of the Institution at which they are held.

The amount of these Exhibitions will be applied to the reduction of Fees for the three terms next ensuing.

THE ESTHER GREG EXHIBITION.

This Exhibition was founded in 1925 by Mrs. John Greg (Esther Greg), a former student of the College, and is of the annual value of £20, to be awarded, at the discretion of the Director, to a pupil of the College taking Violin, Viola, Violoncello, or Double Bass as a first study.

†THE EDMUND GROVE EXHIBITION.

This Exhibition was founded in memory of the late Edmund Grove, for Students of not less than nine terms' standing; its annual value is about £20.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

†THE CHARLOTTE HOLMES EXHIBITION.

This Exhibition was founded by the late Mrs. C. E. T. Holmes, for Students of not less than nine terms' standing; the annual value is £15.

The amount awarded in the above Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

THE ASHTON JONSON EXHIBITION.

This Exhibition was founded by the late Miss Edith Ashton Jonson, for principal study Pianoforte Pupils, and is awarded at the discretion of the Director. The annual value of the Exhibition is about £14.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.

THE PAUER MEMORIAL EXHIBITION.

This Exhibition was founded by subscription in memory of the late Ernst Pauer, one of the original members of the Board of Professors, and is of the value of £7 10s. per annum; it is awarded to the Student

† See Second Footnote, page 38.

of at least one year's standing in the College who shall attain the highest position among the *proxime* candidates in the Pianoforte Department of the Open Scholarship competition in each year.

The amount of this Exhibition will be applied to the reduction of Fees for the term next ensuing.

THE SAVAGE CLUB EXHIBITION.

This Exhibition was founded by Members of the Savage Club for the purpose of granting free musical education in the College, after competition, to persons who belong to some one of the following classes, and is tenable for three years, or for a shorter or longer period, at the discretion of the Council :—

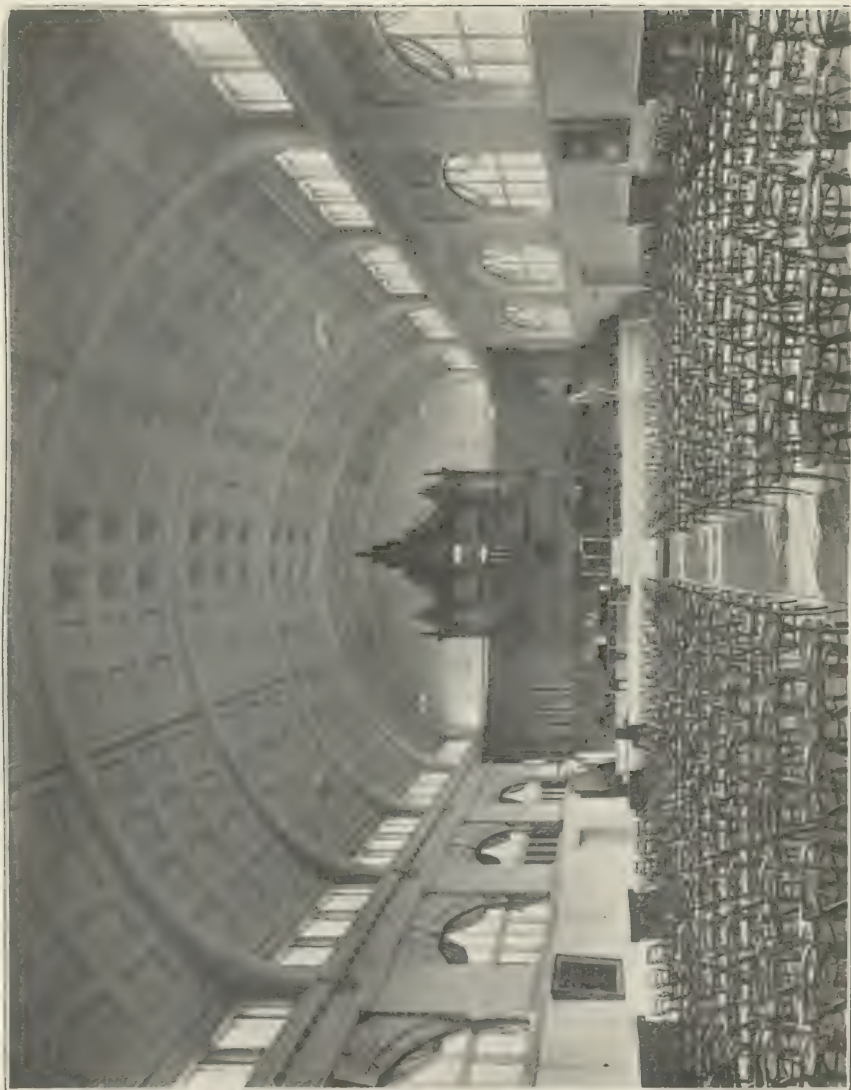
- (1) Sons or daughters of Members of the Savage Club ; failing these,
- (2) Relatives of Members of the Savage Club, in some degree not more distant than that of second cousin ; failing these,
- (3) Sons or daughters of persons qualified to be elected as Members of the Savage Club.

The age qualifications for Candidates for this Exhibition are the same as those for the Open Scholarships (see page 29). See also Footnote, page 28.

THE WESLEY EXHIBITION.

This Exhibition, founded by the late Rev. Francis Gwynne Wesley in memory of Samuel, Charles, and Samuel Sebastian Wesley (his Grandfather, Great-Uncle, and Father), provides the sum of about £40 for one year (or, at the discretion of the Council, for two years) to be awarded to the Student or Scholar who shows proficiency in the art of Extemporising in all its forms.

The amount of this Exhibition will be applied to the reduction of Fees for the three terms next ensuing.



Photograph by Humphrey Joel

THE CONCERT HALL

GOLD MEDALS, SILVER MEDALS, PRIZES, AND GIFTS.

MEDALS.

THE CHALLEN GOLD MEDAL.

Messrs. Challen and Sons offer a Gold Medal annually for Pianoforte playing. This is competed for at the Annual Examination by the Pianoforte Pupils in the higher grades.

THE CHAPPELL GOLD MEDAL.

This Medal is offered annually by Messrs. Chappell. It is open to Pianoforte Pupils in the highest Grade (Grade V.); the Examination takes the form of a short Pianoforte recital lasting about half an hour, Candidates playing a programme of their own choice.

THE JOHN HOPKINSON MEDALS.

These two Medals (one gold, one silver) were instituted by the gift of George W. Brown, in commemoration of the late John Hopkinson, as a Musician and manufacturer of pianofortes. They are awarded annually for Pianoforte playing.

THE MUSICIANS COMPANY'S MEDAL.

The Worshipful Company of Musicians give a Silver Medal once in three years to the most distinguished Pupil in the College, selected by the Director.

THE TAGORE GOLD MEDAL.

The late Raja Sir S. M. Tagore, C.I.E., of Calcutta, gave the sum of 4,000 rupees for the foundation of a Gold Medal in commemoration of the marriage of Their Majesties King George V. and Queen Mary (then Duke and Duchess of York). The Medal is awarded by the Director annually to the most generally deserving Pupil (man and woman alternately).

PRIZES AND GIFTS.

THE HENRY BLOWER MEMORIAL PRIZE.

This Prize was founded by subscription in memory of the late Henry Blower, for many years Professor of Singing at the College; its annual value is £5 5s., given by the Henry Blower Memorial Committee for competition among Singing Pupils (men and women in alternate years).

NOTE.—A Pupil having gained a Medal or Prize shall not be eligible to compete subsequently for the same Medal or Prize.

THE LEONARD BORWICK PRIZE.

This Prize was founded by subscription in memory of Leonard Borwick, the Pianist. It is awarded by the Director to the best and most musicianly instrumentalist of the year, and is of the value of about £9, to be expended on music, or on books and music.

COBBETT PRIZES.

Mr. W. W. Cobbett, F.R.C.M., offers annual Prizes to the value of Fifty Guineas for the encouragement of Chamber Music Composition and Ensemble Playing among Pupils. A portion of the prizes is awarded to the Composers of the best short chamber music works submitted to the Examiners, and the remainder is allotted to the groups of players giving the best performances of the prize compositions and also of standard Chamber Works. Special stress is laid by the donor on the encouragement of groups of players who form their own quartets or quintets and rehearse without professional aid.

THE DANNREUTHER PRIZE.

This Prize was founded by subscription in memory of the late Edward Dannreuther, and is of the value of £9 9s. per annum. It is awarded annually for the best performance during the year of a Pianoforte Concerto with Orchestra.

THE DOVE PRIZE.

The late Samuel Dove (in addition to the Scholarship mentioned on page 30), bequeathed a sum of money to the College for the purpose of giving an annual prize to the Pupil who distinguishes himself or herself most in general excellence, assiduity, and industry. The Prize is of the value of £13.

ELOCUTION PRIZES.

Three Prizes are presented annually for competition among Elocution Pupils, by the Director, the Registrar, and Mr. Cairns James.

THE ERNEST FARRAR PRIZE.

This Prize, for Composers, of an annual value of about £7, was founded by the Rev. C. D. Farrar, Mrs. Ernest Farrar and her parents, in memory of 2nd. Lieut. Ernest Farrar, a Composition Scholar of the College, killed in France, September 18, 1918.

THE ALFRED GIBSON MEMORIAL PRIZE.

This Prize is of the annual value of about Five Guineas, and was founded by friends of the late Alfred Gibson, the well-known Player and Teacher of the Violin and Viola, and is awarded annually, at the discretion of the Director, to a first study Pupil of the Violin or Viola.

MARIO AND GIULIA GRISI PRIZE OR EXHIBITION.

This Prize was founded by a bequest of Mrs. Giulia Maria Pearse for Singers, and is of the annual value of about £14. It is awarded at the discretion of the Council. When won by a man it is called the "Mario" Prize or Exhibition, and when won by a woman it is called the "Giulia Grisi" Prize or Exhibition.

THE ALFRED AND CATHARINE HOWARD PRIZE.

This Prize for Violinists was founded by a bequest of Mrs. Catharine Esther Howard. It is of the annual value of about £20, and is awarded to First Study Violin Pupils of the College at the Annual Examination.

THE HENRY LESLIE (HEREFORDSHIRE PHILHARMONIC) PRIZE.

This Prize, which is of the annual value of £10, was founded by the Herefordshire Philharmonic Society in memory of the late Henry Leslie, and is open for competition to Singing Pupils, the preference being given, as between competitors of equal merit, to a Pupil being a native of Herefordshire or Shropshire, or of any place within the Diocese of Hereford.

THE LONDON MUSICAL SOCIETY'S PRIZE.

This Prize is competed for annually by Singing Pupils, and is of the value of £3 3s.

THE JOSEPH MAAS PRIZE.

This Prize was founded by subscription in memory of Joseph Maas, the famous Tenor, and is administered by trustees who give, from time to time, a prize of £10 for competition among Tenor Pupils of the College.

The amount of this Prize will be applied to the reduction of Fees, or to the payment of extra Fees, for the ensuing three terms.

THE MANNS MEMORIAL PRIZE.

This Prize, of which the value is about £4 10s. per annum, was founded by subscription in memory of the late Sir August Manns. The annual income of the fund subscribed is divided equally between the

Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music; and the Prize is awarded in each case to such one or more of the Pupils of the respective Institutions as the respective Governing Bodies determine.

THE FRANK POWNALL PRIZE.

Through the generosity of Mrs. Frank Pownall, this Prize for Singers was founded in memory of the late Mr. Frank Pownall, who was Registrar of the College from 1896 to 1913.

The Prize, which is of the annual value of £5, is competed for at the Annual Examination, the test pieces being songs by Bach and Schubert, in the interpretation of which Mr. Pownall enjoyed a high reputation.

THE SCHOLEFIELD PRIZE.

This Prize was founded in memory of the late Reverend Clement C. Scholefield, and is awarded at the Annual Examination to a Pupil adjudged to be the best performer on a Stringed Instrument, whether Violin, Viola, Violoncello, or Double Bass. The Prize is of the value of £3.

THE HERBERT SHARPE PRIZE.

Founded by subscription in memory of the late Herbert Sharpe, Piano Professor and Member of the Board of Professors of the Royal College of Music. This Prize is competed for annually by Pianoforte Pupils of the College, and is of the annual value of about £5.

THE KENNETH BRUCE STUART PRIZE.

This Prize, of the value of Three Guineas annually, was founded by Dr. Robert Stuart for First Study Organ Students in their first year at the College, in memory of his son, Kenneth Bruce Stuart, Organ Student, who joined the Army in his first year at College and was killed in action, November 5, 1916. It is awarded, at the discretion of the Director, at the Annual Examination.

THE ARTHUR SULLIVAN PRIZE.

This Prize, which is of the annual value of £10, was founded by Miss Harriet J. Pole in memory of the late Sir Arthur Sullivan, and is open by competition to a Pupil of the College who, being a British subject, gives the best proofs of ability and progress in Composition at the Annual Examination.

THE ELLEN SHAW WILLIAMS PRIZE.

This Prize was founded by the late Miss Ellen Shaw Williams, for Pianoforte Pupils, and is of the value of about £10. It is awarded at the Annual Examination.

THE CHILVER WILSON PRIZE.

This Prize for Singers was founded by a bequest of the late H. Chilver Wilson, a member of the College Teaching Staff, and is awarded annually by the Director ; its annual value is about £7.

THE LEO STERN MEMORIAL GIFT.

This Gift was founded by subscription in memory of the late Leo Stern, Violoncellist, and is under the trusteeship of the Worshipful Company of Musicians. The sum of £5 5s. is annually placed at the disposal of the Director of the Royal College of Music, to be given by him to a Violoncello Pupil.

THE LESLEY ALEXANDER GIFT.

The value of this Gift is about £21 per annum ; it was founded by the late Lesley W. Alexander, for the benefit of a Principal Study Viola or Violoncello Pupil selected by the Director.

THE WOLTMANN MEMORIAL GIFT.

By the generosity of Mrs. Woltmann, and under the trusteeship of the Worshipful Company of Musicians, the sum of about £5 is placed at the disposal of the Director annually to be given by him to a Violin Pupil.

THE WODEHOUSE FUND.

This Bequest, by the late Mrs. A. H. S. Wodehouse, provides the sum of about £40 yearly, which is applied by the Director, in his absolute discretion, to the relief of necessitous cases.

THE WILLIAMS WILKINS HEWITT FUND.

This is a Relief Fund, of the annual value of about £12, and is available, at the discretion of the Director, for grants to Baritone and Bass Pupils of the College.

1927. Hänsel and Gretel: Humperdinck. (3)
 § *Ballet: The Morning of the Year: Holst.
 Scenes from Goethe's *Egmont*, with Beethoven's Incidental Music. (2)
 Martha (Scenes from) (Flotow); Carmen (Bizet); Don Giovanni (Mozart);
 Otello (Verdi).
 Pelléas et Mélisande (in French): Debussy. (6)
1928. Fiorella (in one Act): Amherst Webber.
 § The Jew in the Bush (Ballet): Gordon Jacob. (3)

* Given under the "Ernest Palmer Fund for Opera Study" (see page 69).

§ First Performance.

The figures in brackets indicate the number of performances.

EXAMINATIONS.

At the end of each College year (July) the Pupils are examined in all their studies. The Examination of the higher grades is conducted by Musicians not on the Teaching Staff of the College, in conjunction with Members of the Teaching Staff. The outside Examiners report on the result of the Examination to the Council.

CONCERTS AND RECITALS.

College Concerts, Recitals and Informal Concerts are held during term time in the Concert Hall, in order to show the results of the studies of the Pupils.

The number given each term is approximately as follows :—

SIX ORCHESTRAL CONCERTS (two by the First Orchestra, two by the Second Orchestra, and two by the Third Orchestra);
FIVE CHAMBER MUSIC CONCERTS;
FIVE INFORMAL CONCERTS;
FOUR EVENING RECITALS;
FOUR MIDDAY RECITALS.

The Pupils have, to a certain extent, free access to many concerts and musical performances in the metropolis through the generosity of various Managers and Directors.

OPERA AND BALLET.

For many years the Royal College, having no theatre of its own, gave public performances at one of the principal London theatres and from 1885 to 1913 thirty Operas were produced; but since 1913 the Dress Rehearsals and Performances have taken place in the College, and from 1921 onwards in the Parry Opera Theatre (see page 17).

Since 1913, 108 performances have been given, as follows :—

- 1914. Hänsel and Gretel: Humperdinck.
- 1920. La Bohème (Act I): Puccini.
- 1921. Mastersingers (Act I): Wagner.
Figaro (Act II): Mozart.
Faust (Act III): Gounod.
Hänsel and Gretel (Act I): Humperdinck;
Carmen (Act III): Bizet.

1922. Madame Butterfly : Puccini.
 Louise (A& I) and Work-room Scene : Charpentier.
 June 16 § Scene from Pickwick : C. Wood. (2)
 § Shepherds of the Delectable Mountains : R. Vaughan Williams (2)
 also, July 11, in the presence of Her Majesty the Queen.
 § Qualis : A. Davies Adams. (2)
1923. The Valkyries (A& I. and Closing Scene) : Wagner. (2)
 Orpheus : Gluck. (3)
 Aida (A& III.) : Verdi.
 § The Blue Peter : Armstrong Gibbs. (4)
 § The Family Party (Martin Chuzzlewit) : Charles Wood. (4)
 Hänsel and Gretel : Humperdinck. (4)
 Ballets : § The Desire of the Moth : Greaves. (2)
 The Gentleman Dancing Master : Purcell. (2)
1924. § July 4, Hugh the Drover : R. Vaughan Williams ; (5)
 also, July 7, in the presence of Her Majesty the Queen.
 The Faithful : Acted by Students of the Royal Academy of Dramatic Art,
 with Incidental Music composed by Ralph Greaves.
 Faust (A& III.) : Gounod.
 Cavalleria Rusticana (Scenes from Part I.) : Mascagni.
 Pagliacci (Prologue and second part of A& I.) : Leoncavallo.
 Ballets : The Mediterranean : Arnold Bax. (2)
 § Les Noces Imaginaires : Gavin Gordon Brown. (3)
1925. Shamus O'Brien : Stanford. (5)
 Aida (Act II., Scene 1, and A& IV., Scene 1) : Verdi.
 Scene from Pickwick Papers : Charles Wood. (2)
 § Fireflies : J. E. Barkworth. (2)
 Madame Butterfly (A& II. and III.) : Puccini.
 Il Trovatore (Scenes from) : Verdi.
 Flying Dutchman (Scenes from) : Wagner.
 Fête Galante : Ethel Smyth. (2)
 § L'Entente Cordiale : Ethel Smyth. (2)
 *The Tempest : Nicholas Gatty (first performance given under the "Ernest
 Palmer Fund for Opera Study"). (2)
1926. La Bohème (Scenes from) : Puccini.
 Cavalleria Rusticana (Scenes from) : Mascagni.
 Pagliacci (Scenes from) : Leoncavallo.
 *The Shepherds of the Delectable Mountains : R. Vaughan Williams.
 *The Gentleman Dancing Master (A Ballet) : Purcell.
 *Coffee and Cupid : Bach.
 *At the Boar's Head : *Savitri : } Gustav Holst.
 *A Ballet, based on "St. Paul's Suite" }
 (by members of the London Studios Society of Liverpool)
 *Orpheus : Claudio Monteverde.
 (by members of the Oxford University Opera Club).
 Parsifal : Wagner. (4)
 *Romeo and Juliet : J. E. Barkworth. (2)

1927. Hänsel and Gretel: Humperdinck. (3)
 § *Ballet: The Morning of the Year: Holst.
 Scenes from Goethe's *Egmont*, with Beethoven's Incidental Music. (2)
 Martha (Scenes from) (Flotow); Carmen (Bizet); Don Giovanni (Mozart);
 Otello (Verdi).
 Pelléas et Mélisande (in French): Debussy. (6)
1928. Fiorella (in one Act): Amherst Webber.
 § The Jew in the Bush (Ballet): Gordon Jacob. (3)

* Given under the "Ernest Palmer Fund for Opera Study" (see page 69).

§ First Performance.

The figures in brackets indicate the number of performances.





Photograph by Humphrey Joel
THE WEST GARDEN AND TENNIS COURT

DEGREES AND DIPLOMAS.

The Council has, under the terms of its Charter, power to confer the Degrees of Doctor of Music and Bachelor of Music both after Examination and *Honoris causâ*.

HONORARY DIPLOMAS.

FELLOWS (F.R.C.M.).

Fellows are elected by the Council, with the assent of His Royal Highness The Prince of Wales, President of the College, to mark the Council's appreciation of services rendered to the Art of Music and to the College. The number of Fellows is limited to fifty. The following is a list of the Fellows :—

SIR S. ERNEST PALMER, BART.
 ALBERT VISETTI.
 ACHILLE RIVARDE.
 WILLIAM E. WHITEHOUSE.
 FREDERIC CLIFFE.
 SIR ALEXANDER CAMPBELL MACKENZIE,
 K.C.V.O., D.C.L., LL.D., D.Mus., F.R.A.M.
 MARMADUKE BARTON.
 SYDNEY PEIRCE WADDINGTON.
 PERCY CARTER BUCK, M.A., D.Mus. (OXON).
 RALPH VAUGHAN WILLIAMS, M.A., D.Mus. (CANTAB).
 HENRY COPE COLLES, M.A., B.Mus. (OXON).
 ADRIAN CEDRIC BOULT, M.A., D.Mus. (OXON),
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These Diplomas (Hon. R.C.M. and Hon. A.R.C.M.) are granted by the Council for distinction in Music and services to the College.

The Honorary Membership is given to those who have not studied at the College, and the Honorary Associateship is given to past or present members of the College.

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ARCHIBALD WINTER.
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ARTHUR WYNN.

DIPLOMAS BY EXAMINATION.

GRADUATES (G.R.C.M.).

This Diploma is granted to Pupils of the College, of at least four years' standing, who have fulfilled the requirements set out on page 54. paragraph 1.

GRADUATE.

OSBORNE PEASGOOD.

ASSOCIATES (A.R.C.M.).

Associates are elected by Examination in various branches of Music.
(See page 68.)

ASSOCIATES, TEACHER'S DIPLOMA [A.R.C.M. (T.D.)].

(See page 54.)

TEACHERS' DIPLOMAS
 IN CONNECTION WITH
FULL-TIME COURSES OF TRAINING FOR TEACHERS.

TEACHERS' DIPLOMAS.

1. GRADUATE OF THE ROYAL COLLEGE OF MUSIC
 [G.R.C.M.].

- (1) Matriculation or its equivalent.
- (2) Four* years' full-time study at the College ;
 (* Or, in special cases, subject to the approval of the Director, Three years.)
- (3) Teachers' Training Course ;
- (4) Special Diploma in Teaching (by Examination) ;
- (5) Associateship in Honours in some practical subject, whether as teacher or performer, such as Pianoforte, Violin, Singing, etc., and Associateship in the teaching of Musical Appreciation, Sight-Singing, and Aural Training (by Examination).

2. ASSOCIATE OF THE ROYAL COLLEGE OF
 MUSIC (TEACHER'S DIPLOMA)
 [A.R.C.M. (T.D.)]

The qualifications for this Diploma are :—

- (1) Matriculation or its equivalent ;
- (2) Three years' full-time study at the College ;
- (3) Teachers' Training Course ;
- (4) Special Diploma in Teaching (by Examination) ;
- (5) Associateship in some practical subject, whether as teacher or performer, such as Pianoforte, Violin, Singing, etc. (by Examination).

FULL-TIME COURSE OF TRAINING FOR TEACHERS.

GENERAL QUALIFICATIONS.

Students who wish to qualify as Teachers must give satisfactory evidence of a good general education by passing a University Matriculation Examination or its equivalent.

MUSICAL QUALIFICATIONS.

- I. *Full-time Course* of not less than three years.
- II. *Teachers' Training Course, for Diploma in Teaching at the end of the Course.*
- III. *Examinations* (i.) *Special Diploma in Teaching*; (ii.) *Associateship (A.R.C.M.) in some practical subject, either as Teacher or Performer, such as Pianoforte, Violin, Singing, etc.*

I.—FULL TIME COURSE.

A Full-time Course of not less than three years.

This Course consists of—

A First Study in some practical subject, as, for instance: Pianoforte, Singing, Violin, Violoncello, or Composition (two individual lessons a week). (See page 26.)

A Second Study in one of the practical subjects. (One individual lesson a week.)

Also—Aural Training;

Sight-Reading;

Paper Work (Harmony and Counterpoint);

General Musical Knowledge (each once a week);

Classes and Lectures in—

History of Music,

Musical Appreciation, and

Musical Dictation (each once a week);

Choral, Orchestral, and Ensemble Classes.

II.—TEACHERS' TRAINING COURSE.*

During one year, at least, of this period, the Student takes in addition the Special Training Course for Teachers. This Course covers the various problems that arise in connection with individual and class teaching, and

* This Course is not open to Students under 18 years of age except in special circumstances.

is carried out under the tuition of Professors specially selected by the Director for their intimate knowledge and wide experience of the subjects entrusted to them. It consists of—

- (a) LECTURES AND CLASSES in matters relating to Teaching (as shown in Synopsis on page 57);
 Practical Psychology applied to Music Teaching;
 The Teaching of Aural Training, Sight-Singing, and the Elements of Harmony;
 Choral Class Training, including School Class Singing;
 Lecture Lessons in the Teaching of Practical Subjects;
 Musical History;
 Musical Appreciation.

Students are required to attend at least 75 per cent. of the above Lectures and Classes.

- (b) SPECIAL TRAINING IN ACTUAL TEACHING.—For this purpose some fifty Junior Exhibitions at the College have been established for children of the London County Council Schools, between 10 and 14 years of age. Each of these Exhibitioners is allotted as a pupil to a Student of the Training Class, who gives two individual lessons weekly in a practical subject, such as Violin or Piano, and two class lessons weekly in Sight-Reading, Aural Training, and Class Singing. This tuition is under the guidance of the Director and specially selected College Professors, and is designed to aid the development of the young teacher's initiative, aptitude for teaching and self-reliance; he is examined from term to term, the best student-teachers being encouraged by the award of grants towards the cost of their own tuition fees.

III.—EXAMINATIONS.

(i.) SPECIAL DIPLOMA IN TEACHING.

An Examination for this Diploma will take place in the Summer Term, and successful candidates receive a Diploma certifying their ability in teaching Music. This Diploma is not granted to candidates under the age of 21.

(ii.) ASSOCIATESHIP (A.R.C.M.).

This is taken, by Examination, at the end of the three years' Course, in some practical subject, whether as teacher or performer, such as Piano-forte, Violin, Singing, etc.

SYNOPSIS OF CLASSES AND LECTURES (see page 56).

I.—PRACTICAL PSYCHOLOGY APPLIED TO MUSIC TEACHING.

(Not less than 12 Lecture Classes in the year.)

The meaning of mind and the functions of intellect and brain—Fields of consciousness—Stimulus—Sensation—Percept and Concept—Ideas and mental images—Association—Attention—Interest and memory—Apperception—Will and inhibition.

The training of mind and muscle—Unconscious cerebration, and automatic action—The meaning of improvement—Method in teaching: Socratic, historical, and genetic—The individual and the class—Personal equation and the group-instinct. Education *versus* Instruction.

II.—AURAL TRAINING, SIGHT-SINGING, AND THE ELEMENTS OF HARMONY.

(36 Lecture Classes in the year.)

The immense importance of aural training as a basis for all musical activities.

The need for co-ordinating all the elements which go to make the musical life of a school.

The necessary equipment of the teacher for the management, instruction and discipline of music classes.

The class and the individual—Method in teaching.

The need to bring out and develop whatever music there is already in the child—Recognition of tunes and their connection with rhythm, tonality, pitch and intervals.

How music is written down—Hearing music with the eye and seeing with the ear—Building up of key.

Grouping of keys—Music and language compared—Phrases, sentences and stops—What is meant by expression and dynamics.

The grouping of sounds and recognition of chords—Simple chord progressions—The elementary basis of form—Recognition of certain simple musical values—The building up of simple tunes and dances.

III.—CHORAL CLASS TRAINING, INCLUDING SCHOOL CLASS SINGING.

(36 Lecture Classes in the year.)

Necessary equipment for the teaching and management of choral classes—Interest and discipline—Taft and stimulus—Breathing and breath control; its influence upon phrasing, quality and tone.

The supreme importance of good diction—The rhythmic sense and how it can be developed—Phrasing and expression—Intonation and all that it stands for—Blend and balance of voices—Art of conducting—Choice of music for varying needs and grades—Length of study—Danger of fatigue—Discrimination between methods.

IV.—(a) LECTURE LESSONS IN THE TEACHING OF PRACTICAL SUBJECTS TO CHILDREN.

(36 Lectures Lessons in the year.)

PIANOFORTE, SINGING, STRINGED INSTRUMENTS.

The order in which elementary technique in any practical subject should be taught—
Type of mind and present attainments must be ascertained—The nature of performance—Sound and how obtained—Quality of sound—Ability to differentiate between good and bad tone—Differences in intensity and pace—Rhythmic impulse. Gradual muscular training in relation to the instrument or voice—Conception of music in performance depends on ear training, the execution of it on muscular training. The necessity for concentration upon the essentials of technique.

(Lessons to be given under supervision in the Class.)

(b) LECTURE LESSONS IN THE TEACHING OF PRACTICAL SUBJECTS (ADVANCED).

PIANOFORTE, ORGAN, SINGING, STRINGED INSTRUMENTS,

Psychology in its relation to the teaching of practical subjects—Method of teaching—Method in teaching.

The suggestive power of example an invaluable force—The danger of mere imitation—The true teacher is always an active student—Interpretation depends upon driving force, and this creates the need for a thinking control.

Rhythmic experience the fundamental element in music—the essential character of memory training. Three types: Musical, muscular, and photographic.

The steady concentration upon all those elements that go to make up a first-rate technique.

Styles of different composers and choice of music.

(Lessons to be given under supervision in the Class.)

V.—LECTURES IN MUSICAL HISTORY.

(36 Lecture Classes in the Year.)

VI.—LECTURES IN MUSICAL APPRECIATION.

(36 Lecture Classes in the Year.)

GENERAL REGULATIONS.

Pupils, when they enter the College, must possess the educational and physical qualifications necessary for the class of study which they intend to pursue.

All Pupils, whether Scholars, Exhibitioners, or Students, must attend punctually at the hour appointed for their respective classes, and must on no account absent themselves from any lesson or examination without the permission of the Director. In case of absence for more than three consecutive days on account of sickness, a medical certificate must be supplied.

A Report of the progress of each Pupil is drawn up from time to time and transmitted to the parents or guardians of the Pupil.

Any grave misconduct on the part of a Pupil will be reported to the Executive Committee, and will subject the Pupil to dismissal, or will be otherwise dealt with as the Committee may determine.

A Pupil will not be allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, except by the written permission of the Director. A copy of every composition published with the sanction of the Director must be presented to the College Library.

Pupils leaving the College after a period of not less than three terms are entitled, on application, to a *Testamur* to the number of terms during which they have been on the College books, signed by the Director.

A Pupil or past Pupil is not authorised to add the initials of the College to his or her name until he or she has gained the Certificate for Associateship (A.R.C.M.) or some other College Diploma; (see pages 49 and 68).

In the case of Scholars or Associated Board Exhibitioners the Fee for the Associateship Examination will be remitted for their first Examination in their Principal Subject, taken at the end of the tenure of their Scholarship or Exhibition.

Luncheons, teas, and light refreshments may be obtained by the Pupils in the College at moderate charges.

ORGAN AND PIANOFORTE PRACTICE.

There are six Organs in the College, which can be used for practice at certain times.

A number of Teaching rooms are available for Pianoforte practice when not in use for lessons, during term time.

JUNIOR DEPARTMENT.

A Junior Department has been established for the purpose of providing sound and adequate musical education for Pupils under the age of 16 years. For Fees, Course of Study, and Regulations, see Junior Department Syllabus.

LODGINGS.

There is no accommodation for residence in the College, but fifty Women Pupils are received into the Queen Alexandra's House, which was erected in 1886 by the liberality of the late Sir Francis Cook, Bart., under the patronage of Her late Majesty Queen Alexandra (then Princess of Wales) for Women studying in Art, Music, and Science, on the Estate of Royal Commissioners for the Exhibition of 1851. Terms can be obtained from the Lady Superintendent, Queen Alexandra's House, Kensington Gore, S.W.7.

For the convenience of enquirers some addresses are kept at the College of persons who take College pupils as boarders, but the College authorities undertake no responsibility in the matter, and the pupils or their friends must make their own enquiries and arrangements.

This Prospectus is subject to alteration from time to time, with the exception that the rights of existing holders of Scholarships and Exhibitions will be preserved.

By Order of the Council,

GEORGE A. MACMILLAN,

Hon. Secretary.

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3. To further the development of the resources of the College Theatre in these respects;
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For any further information, application should be made to Mr. Claude Aveling, the Registrar of the Royal College of Music, Prince Consort Road, South Kensington, S.W.7.

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